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# THE GALLERY

PEN DRAWING FOR PHOTO-ENGRAVING.

XVI.



PEN DRAWING BY E. DETAILLE.

his silhouetted figure emphasizes the distance on the roadway or the expanse of plain you are sketching. As he becomes smaller and smaller in the distance you realize that if you could introduce him into your sketch in his exact relation to the landscape you would be able to suggest a great deal more distance than is now suggested by the converging lines of some road or fence which you have put in. You decide to introduce him into your composition, and you begin to draw his head carefully, then his shoulders, then his coat. But scarcely have you finished one sleeve of the latter when lo! he has disappeared at a turn of the road or in the labyrinth of a wood, and you despair of getting in the lower limbs, and you discover besides that you have made him a giant in comparison to the fence beside him, and you rub him out, hopeless of ever doing any quick work of this kind. Now, the truth is that you must prepare yourself especially to do this sort of work just as a man prepares himself to be a "special artist" for a newspaper. He is so expert that he can jot down the essential points of a body of soldiers turning a corner at dress parade in less time than it would take you to decide how large you would make the nearest man in the ranks. You must learn to note the characteristic points in a figure, and be able to select a few of the telling ones.

If a window of your house looks upon a street or road, sketch from it the figures you see passing by from time to time, like the procession of persons with umbrellas on a rainy day, on the opposite page, or the sketch, shown below, of children Mr. Mosler made from his studio window in an idle moment. Such figures are found in illustrations to nearly every one of this series of papers. Try, at first, to jot them down no larger than in the street view by Harpignies in my fifth paper; then endeavor to get the action and details of dress, as in "Taking a Constitutional," by Mars, an illustration to my sixth paper. But it needs something more than endeavor to be able to do this; you must set about it systematically. Let there be a few points which you will always try to get. Have in view the proportions of the figure, of course. Note immediately

whether your man be stout or thin—this, of course, would occur to any educated draughtsman. Secondly, note the action of the figure. You would remark, for example, the repose in the soldier, by Detaille, the rhythmic swing of the "Peasants," by Millet; you would represent the boy by Marie as standing firmly on his feet in the ticket office. But this even is not sufficient—a third thing is to be looked for: *select some article of dress* or some object which the figure may be holding, and *emphasize its color* (or the silhouette it may make against the sky or landscape). In Heilbuth's clever drawing, the ribbon to the hair and the parasol would be emphasized; in Detaille's, the soldier's scabbard; in the Millet, the pitchfork; in the Mosler, the hats; in the Marie, the umbrella and cane the boy holds, and the whip the driver below brandishes. You will be surprised to find, after some practice in seeking for these salient points in nature, how frequently your models will be found to possess them.

I will suggest your making a composition for an illustration to run along the base of a page in the manner of the Mars "Constitutional" drawing already spoken of, letting it contain a character sketch of the people who pass your window regularly each day, emphasizing the conspicuousness of the articles they may carry. If you live in the city you may notice the milkman as he passes early in the morning; draw his pail; the mechanic going to work swings his dinner-can, the saleswoman her lunch-basket, the schoolgirl carries her books; perhaps some foppish clerk passes by with patent-leather boots and a massive-headed cane; the butcher's boy may carry a basket under his arm; a bricklayer trudges past with his hod upon his shoulder; there is generally a cautious man who carries his cotton umbrella if the sky be at all cloudy or the sun too hot; an octogenarian is apt to totter past

with visored cap and a message in one hand goes hurrying past; of the uniformed men, the postman with his letter-bag, the policeman with his "billy," may follow; and as the shades of night come on, if you happen to live in a town so far behind the age as to have street lamps, you may see the bent form of the old



PEN DRAWING FOR PHOTO-ENGRAVING. "PEASANTS." AFTER MILLET.



PEN DRAWING FOR PHOTO-ENGRAVING. SKETCH BY HENRY MOSLER.

late in the day with a big crooked cane; at different seasons of the year vegetable venders pass your door with oranges or boxes of strawberries; in the afternoon Mrs. Million saunters past with her fringed parasol held in one hand and a string, with a poodle or pug dog at the end of it, in the other; a messenger boy

lamplighter as he trudges past at a jog trot with his long stick in his hand. All the articles mentioned are to be considered as attributes of the figures and to be emphasized as you would emphasize in a portrait a Roman nose, arching brows, or Cupid's bow lips. Practice in this way, and I am sure you will be able to see the facility it will give you after a few months in making a graphic representation of figures introduced into landscape or other composition.

If you become interested in this method of work carry it further, and prepare a series of drawings, as follows: If you live in the city, take your sketch-book, and from nature make sketches for drawings representing the French quarter, the German quarter, the Italian quarter; if your city has a harbor, sketch "Along the Wharves;" if it is a manufacturing town, "At the Carpet Factory," "At the Brick Yard;" if you live in the country, let your drawings be representative phases of agricultural pursuits—"Planting," "Harvesting," "Picking Cranberries." The sketches by Henry Mosler, made for his painting, "The Husking Bee," published last month, are capital examples of this sort of work.

The workmen employed in the various industries throughout the United States have their peculiarities of dress, and attitude, and gesture, which it is worth your while to observe and study. A series of drawings representing tobacco and cotton culture in the South, the lumberman in the North-west, oystermen in the East, cranberry pickers in Jersey, the ranchman of the West—all these depicted would give us a diversity of costume which one would not suppose existed in this railroad-traversed country, and the figures would represent as great a variety of positions of the limbs as do the charts in a text-book of physical culture.

The art world is now crazy on the subject of Millet,

and lauds him to the skies because he depicted with such truth the simple daily occupations of the common people who lived around him. Surely there is a text for a sermon in this, which is, if we read it aright, that every art student in the United States should occupy himself with depicting the characteristics of the inhabitants of the region in which he lives.

ERNEST KNAUFFT.

TAPESTRY PAINTING NOTES.

To be sparing with the special liquid medium prepared for use with the Grénier dyes is false economy; for the medium greatly facilitates one's work in painting,

since its properties tend to keep the color on the surface of the canvas provisionally while the work is in progress; nothing can be more vexatious than to find the dyes sinking away as they dry, which they will infallibly do if mixed with water only or with an insufficient quantity of medium.

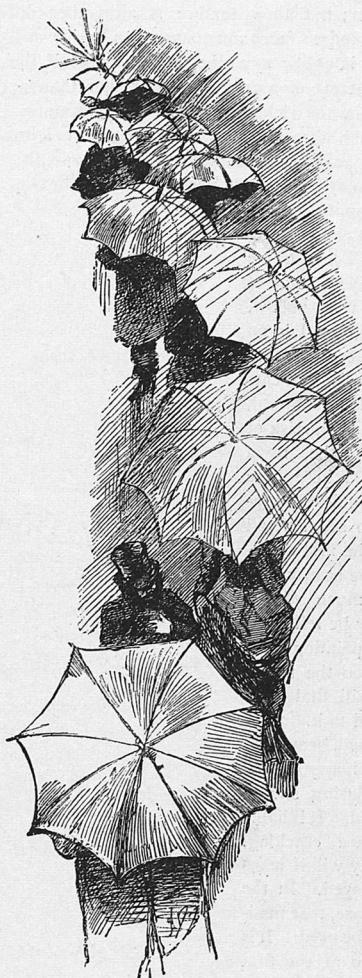
MEDIUM gives the colors, which by themselves are only of the consistency of water, a certain body. This renders them very agreeable to work with. Moreover, the fact of keeping the colors thus on the surface while working enables the artist to control and correct his painting without greater difficulty than he would experience with water colors on paper or oils on canvas.

As a general rule, for large washes about two thirds of the medium to one third of water added to the dyes is a good proportion. If, however, any part of the picture that is likely to require modelling and working up is under consideration, then a larger proportion of medium should be used. This rule would especially apply to the painting of the face and limbs.

WHEN painting large surfaces freely and thoroughly, as they should be painted, soaking every thread of the material, it will often be noticed that when dry, if viewed sideways, little sparkling grains are discernible like hoar-frost. This is of no consequence; it is merely a component part of the medium necessary for fixing the dyes, the visible presence of which will totally disappear in the process of steaming.

IT may be well to call attention to the fact

that the knife has very little if any effect on silk or linen, its use being useful on wool canvas only. The best and most finished effects can therefore be obtained with this



latter material. The permanency and exquisite softness consequent to the process of steaming also is attainable, only when the work is executed on wool. The colors cannot be fixed in the same manner on linen, and although it is possible to fix them by steaming on silk canvas, the process does not have the same charming results. The apparatus (cylinder boiler and gas stove) used for steaming painted tapestry was illustrated and described in The Art Amateur, April, 1889.

EMMA HAYWOOD.



PEN DRAWING FOR PHOTO-ENGRAVING. LONDON SKETCHES BY ADRIEN MARIE.